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early Christians: in fact, as it only excludes political history, of which there is not much within the Christian sphere during the greater part of the period, it may be said that all the main elements of the Christian development of the first three or four centuries are successively studied. This necessitates brevity of exposition. The first book is devoted to the *Archæology of Christian art*, and is divided into chapters on the geography and chronology of the monuments, on the relations of Christianity to art during the first six centuries, on the symbolism of Christian art, on painting, mosaics, sculpture in stone and bronze and ivory, the basilical and domical forms of architecture: the concluding chapters are on epigraphy, poetry and hymnology and music. This first part of the work is especially new in American literature, and introduces into our studies a most useful and important element; one which makes our realization of the life and customs of the early Christians far more vivid than does any other branch of the history of the Church. On account of this fact, the author devotes to it more than half the present volume, treating in a more summary manner the better-known subjects of the origin, composition, discipline and history of organization of the early church (book II); its sacraments and worship (book III); and, finally, the archæology of Christian life (book IV), including the family, the question of slavery, of participation in civil and military life, of charities, education and culture, and of the care of the dead. The last subject would equally belong, strictly speaking, within the sphere of the archæology of art, as it deals especially with the Catacombs.

A. L. F. JR.

L'ARCHITECTURE ROMANE, par ÉDOUARD CORROYER, architecte du gouvernement, inspecteur général des édifices diocésains (Bibliothèque de l'enseignement des Beaux-Arts. 8vo, pp. 320. Paris, 1888, Quantin.

In the series of small volumes devoted to the history of the Fine-Arts, which have been issued periodically from Quantin's presses during the last six or seven years, one on Romanesque architecture holds an important position. In the Romanesque Period, architecture was the only one of the fine-arts which was almost invariably the expression of æsthetic perceptions, an embodiment of the sublime and the beautiful; and, though the Gothic style is more popular, that of the preceding epoch is, to many, æsthetically preferable as well as more instructive. In his introduction, M. Corroyer mentions the scholars, like Viollet-le-Duc and Quicherat, who have done most to advance the study, discusses the propriety of the term *Romance* or *Romanesque*, and defends the course of seeking for the source of that architecture in the buildings of earlier Christian centuries, and of confining the

study in this sketch to the religious buildings. Exactly one-half of the volume is occupied with a cursory study of the styles preceding the Romanesque—Latin, Syrian, Byzantine, Carlovingian, *etc.*—beginning even with the civil constructions of Imperial Rome. The second half deals with Romanesque proper, and contains the following chapters: on baptisteries or rural and funerary chapels; on churches of basilical shape; round or polygonal churches; vaulted churches. Within these chapters the writer passes in review a large number of edifices, sometimes grouped according to schools, and almost invariably belonging to France. The illustrations are very good and quite numerous. If the book creates a sense of dissatisfaction and, even to a reader familiar with the subject, of confusion, the reason is not far to seek. No clear method and plan, no logical sequence, no grasp of general facts or ideas, can be discovered. Much valuable space is wasted by the study of pre-Romanesque architecture as a whole, instead of in its relations with Romanesque only: nowhere is the development of the different parts of the church given: no account is taken of national variations within the Romanesque, as no style but that of France is treated except incidentally. It is to be hoped that in a new edition M. Corroyer will modify his plan fundamentally, else the book is likely to fail in its prime object—that of giving a clear and simple view of the acquired results in the field, without devoting any considerable space to the discussion of such well-worn and doubtful subjects as that of Byzantine influence. Why not adopt some method of classification by systems of vaulting, like that of Quicherat, or by schools, like that of Viollet-le-Duc and Anthyme Saint-Paul? However, in a conspectus of this sort, the reader ought certainly to be shown in what particulars the Romanesque of Germany, Italy, and England, not to mention other countries, varied from that of France.

A. L. F., JR.

#### THE RENAISSANCE.

LES COLLECTIONS DES MÉDICIS AU XV<sup>e</sup> SIÈCLE. LE MUSÉE—LA BIBLIOTHÈQUE—LE MOBILIER (Appendice aux *Précurseurs de la Renaissance*), par EUGÈNE MÜNTZ (Bibliothèque internationale de l'Art). 4to, pp. 111. Paris, 1888, Librairie de l'Art.

The writer had already, in previous works, touched on the history and vicissitudes of the famous Medicean collections, and traced the pedigree of a number of special pieces. The greater part of this volume is occupied by documents, mostly here published for the first time. They are mainly inventories of the Medici collections at different periods, and are of more than usual value, not only historically, but as likely to form in the future a fruitful means for the identification of important pieces in our museums